

DOCUMENTARY NEWS LETTER

MAY-JUNE

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ONE SHILLING

CAN WE SEE OUR FEET?

SEVEN years ago there were four documentary units. Today there are dozens. Seven years ago there were few films to be made and limited distribution for those that were. Today there is an apparently unlimited demand for films, the biggest non-theatrical circuit in the world, and in some cases quite good theatrical distribution. With all this opulence around the place it might be a good idea to look if we can still see our shoes. In other words, what kind of films are being made? Are they useful films—do they help people?

The first thing that our bulging waist-band might obscure is that social documentary films like *Housing Problems*, *Enough to Eat?* and *The Harvest Shall Come* are diminishing in number instead of increasing with the increasing size of documentary. If you take a list of the films by practically any director of the past seven years, you will find few, if any, that are critical and outspoken. True, production has been under official supervision for seven years but there is an old saw about "wills" and "ways". There have been, of course, a mass of non-controversial instructional information propaganda films—films giving no headaches to the director or the unit. Films that would not endanger a unit getting more work from the same sponsor in the future. Films that make better returns financially.

Putting the thing in another way, our bulging waist-band obscures the fact that documentary is becoming more complacent in its approach to subjects. Take a film like *Children on Trial*. It tells the story of the rehabilitation of a boy and girl at approved schools. Its construction is not unlike an ordinary feature. The boy goes to the approved school, thinks that it is all a lot of nonsense. He runs away, is sent back and then for some odd reason sees the light. He reforms and becomes the pillar of the school. The same thing happens to the girl. The results obtained with these two children may be true of some who go through approved schools, but it is rather a lop-sided picture of the problem of juvenile rehabilitation.

The film does hint at some of the difficulties. The dormitories are unbelievably overcrowded. The boy who develops a liking for farming is sent back, at the end of the film, to the slums of Liverpool. But these are pretty vague hints and mean little to anyone who has no previous knowledge of the subject. Anyway the hints are so completely smothered by the success story of the film that they don't mean very much. *Children on Trial* gives the impression that approved schools are a complete answer to juvenile delinquency. Just send the children to them and get them back as little angels in a year or two's time.

It is unfair to pick on one film, because what can be said of this film can be said of nearly all the others. They all show an uncritical

approach to their subjects. Maybe this comes from the over-use of experts who are usually involved personally in the subject. Whatever the reasons, the effect is bad.

Technicians cannot sit back and let someone else do their thinking for them. Seventy per cent of the work of a documentary producer or director or writer is the discriminating investigation of a subject—which doesn't mean acceptance and translation of the official point of view. It means becoming expert enough in the subject not to deliver a one-sided story.

The problem of course is deeper than a question of personal integrity. Fundamental questions of our relations with each other and with other countries are involved. Not so long ago, *D.N.L.* sharply reminded Robert Riskin, of the U.S. Office of War Information, of his responsibilities to world opinion when he forbade the export of certain American social documentaries. We must not find ourselves in the even weaker position of having no social documentaries to export. In short, are we prepared to share our experience with the world, believing ourselves strong enough in spirit and achievement not to fear an examination of our weaknesses? Or are we going to keep up a policy of shining a becoming pink light on our society, blanketing off everything which we dislike? The former policy will bring us world esteem. The latter will steer us back into British Council channels which, at least in terms of films, were often unpleasantly reminiscent of German propaganda in its pre-war heyday, and did untold damage to British world prestige into the bargain.

The position today is that documentary is on the one hand producing educational, instructive and descriptive films excellently and in large numbers, but on the other hand is neglecting the production of social documentaries. And the few that are being made are not as truthful as they might be.

Now that we have distribution—the best equipment there is to work with—continuity of production and employment—£17 a week instead of £5—in other words pleasant, comfortable and secure jobs, are we going to forget our aims of the past, forget the mess the world is in, and settle down to become business men, pedagogic educationalists or, as so many documentary technicians are doing these days, go into the entertainment business and make features? What are we most interested in—the big money, the glamour and the undeniable personal pleasure of making story films; or in making the kind of films that will help people—films like *Today We Live*, *Spanish A.B.C.*, *Behind the Spanish Line*, *Housing Problems*, *The Harvest Shall Come*, *Four Hundred Million*, *Inside Nazi Germany*, *Inside Fascist Spain*?

FILMS FOR TOMORROW

An abridged version of a lecture delivered by Thomas Baird, Director of the Film Division of the British Information Services in America, to the Art Alliance of Philadelphia on April 9th, 1946

THERE is an important distinction to be made between the film which merely teaches a skill or bolsters up the curriculum, and the film which adds to our general knowledge and enriches our understanding of our day-to-day world. As an example of what I think is a good educational film, I can mention *Hydraulics*.^{*} This is not a classroom film but it helps to explain an important basic principle. With similar explanations of similar topics, the day-to-day world in which we live would become more intelligible. We have need of this type of knowledge, factual and dispassionate, to help us to keep our bearings in a world growing ever more complex.

But factual and dispassionate knowledge is not enough for our day-to-day citizenship. We must extend our thinking to cover the problems of the world we live in, and I have chosen as the second film one entitled *Man—One Family*.[†] It discusses the German theory of race and shows its invalidity. This film, in contrast to the earlier one, can more properly be described as documentary, and it is important to examine the difference between the documentary and the educational film. It is of course a matter of emphasis and degree, purpose and intention. The educational film can be a classroom film to be used by a teacher as he would use blackboard and chalk, wall map or model. The teacher uses it as an illustration in teaching a curricular subject. Or an educational film can go beyond merely illustration, and can present an orderly exposition of an idea or a theory. On the other hand, the documentary film fulfils a purpose which, if educational, is not essentially a classroom or curricular problem. Its subject is the interpretation of the democratic process.

In the early twenties the critics of democracy were pointing out that democracy could be effective, indeed only might survive, if every citizen could comprehend his own participation in the job of government. Universal education has made the great majority of people competent to ask questions, and upon the Government's ability to answer these questions—to inform the public about the issues on which men will cast their votes and so help to govern their lives—the future of democracy largely depends. With this in mind, and in an attempt to create a dramatic shorthand which would not only record the life of the nation, but would enliven it in the minds of the people, the British Government adopted film as a means of communication. It was a way of discovering the national life.

We all know how much the economic and financial set-up of the motion-picture industry determines the content and style of its pictures. Documentary films achieved a certain freedom from this financial control, because they were made on a sponsorship basis and did not necessarily seek at the box office the recovery of production costs.

This business of Government films is, of course, suspect in many quarters, and before we go any further, we might look this problem straight in the face. Too long has the odium of Hitler's bludgeoning of the minds of the German people been allowed to mask the real significance of a Government information service—the real necessity to inform and give understanding to the community, whether that community is living at peace or at war.

During the war this special function of film, to discover and articulate our daily life and to illumine it with new thoughts, was

greatly developed. It was a time when we saw many nations and many citizens take up their responsibilities; we saw men sail abroad to fight; we saw people who stayed at home and who did not run away either from the enemy or from their jobs or from their responsibilities; we saw people carry on their work or take on new jobs with a vigour and imagination unprecedented.

The war was fought well, not only with the sweat and toil of arms but in peoples' minds, because they knew a great deal about it. Radio, Press and films recorded and described the situation as no other event in history has been recorded before, and this was done while the battle still raged. But they did more, they pictured ideas—the ideas we fought for and also the ideas in the enemy's mind.

And now the problem will be the conduct of the peace, and it will matter little what we as individuals want of this world if we do not get peace and are prepared to settle merely for a cessation of hostilities. It could be argued, without much difficulty, that our record in the peace is not so good. We have brought liberation to two continents, but there are some who ask already have we brought food, have we brought efficiency, have we brought comfort, have we brought hope? If we fail to bring unity not only among the Allies but to all the liberated territories, Nazism may yet live in the hope that the world will turn again to its rejected New Order. Some say that there is little hope for the world unless there is new evidence of a profound belief among all the Allies, which we can share with the liberated countries, to prove that we can save the world for the right things and for the right way of life.

Looking back on the last peace it is easy to be wise after the event and to say that we failed because we did not know. This time it will be less easy to say that we do not know. Great new powers for explaining the problems and the jobs to be done are to hand. To have an idea of how powerful and effective they are, we have only to look at what we have done in the war.

In Britain, we have seen the Government take up the challenge to tell the people what the war was about and what was required of people in their everyday citizenship. We have seen the Government conscious enough of its stewardship to explain its actions and explain what wartime citizenship demanded. This was done not only in the magnificent words of the Prime Minister and not only on the floor of the House of Commons but in more humble ways, in pamphlets and booklets, in the Press and on the radio and in films. In the United States we have seen the War Department conscious of its obligations to a citizen army. We have seen film after excellent film come out to explain to the soldier what the war was about and to tell the public what the Army was doing.

Many examples could be given of how in both our countries the Governments and the official organisations have described the battles and the victories. For the first time in history, through such a film as *Desert Victory*, the people of many nations could follow and understand the fight as it was being fought. This is a remarkable and unprecedented fact, and we should remember that the Battle of Waterloo was fought and won three days before anyone in London knew. But it is a spectacular example and not the most important one. There are many humble films which have played as important a part.

When the war came to England all of us were required to learn a new citizenship. All of us had to learn how to keep alive and how to get along in an island bombarded by the enemy and threatened with invasion. Many films were made and shown to the whole cinema-

^{*} See D.N.L. Vol. II, No. 2, p. 28.

[†] See D.N.L. Vol. VI, No. 52, p. 24. Ironically, the C.O.I. is not allowed to send this film to Europe. Perhaps some members of the Foreign Office are themselves upholders of the racial heresies the film seeks to uproot.

going public. There were films to teach people the pattern of their new citizenship and of their new way of life. We had to learn how to do the blackout, how to build the shelter, how to care for our gas masks, how to protect our children's health and how to make the best of spam. At the same time, portable projectors were sent out to factory workers in the lunch-hour break at noon and midnight, to the mining villages in the valleys of Wales, to farms in East Anglia, to shipbuilding yards on the Clyde and to the smallholders in the Hebrides. In this way, people who would normally have been remote from the danger areas identified themselves with every fighter in the island or overseas. We saw being created in our hands a new, vast and important instrument in the public's education.

The peace calls again for every organisation to take up the challenge and assume its responsibility. It won't matter much if we don't have every instructional film telling us how to drive a car or how to cook a steak, if there are no cars or steaks. It will matter very much if the people of the democratic countries, the people of the United Nations, fail to recognise the challenge which still faces the peace-loving nations. But if every organisation in its particular field will teach, and teach, and teach, the important issues which will come before men's judgment and will devote all their energy to the discussion of these issues as they appear in their own specialised fields, we may yet bring the democratic idea into all men's minds and purge from their thinking for all time the diabolical idea which Hitler had for a brief period dangled before men's eyes.

So let us get rid once and for all of this bogey of propaganda. Call it what you will, an information service which creates in men's minds and hearts a feeling of responsibility and citizenship is a necessity in any State which could be democratic, and better that the task should fall to the artists than to the politicians. Our artists must create and enliven the world for us all, or we shall be the poorer.

Several hundreds of films were made in Britain better to acquaint her citizens with the democratic ideals for which they were fighting.

Similar films were made in considerable numbers in America. When Europe began to be liberated, films were ready to be shown, to give the liberated peoples their first glimpse of truth after many dark years. The film *Man—One Family*, which we are going to see to-night, was one of these films. It was to be expected that after years of German occupation German ideas would at least have some currency on the liberated territories and so this film was made to disabuse any minds infected by German ideas and to reinforce the minds of free men in the democratic truth.

The future of documentary films seems to lie mainly in the hands of governments. In Britain, the Government has decided to continue to produce documentary films to promote discussion and also at times to point directions in the trying days of a post-war reconstruction. The Ministry of Information has now passed out of existence as public expositor of current ideas and problems and its place has been taken by the Central Office of Information, which has already scheduled some 200 films for production.

It is natural at this time, in looking to the future to imagine the United Nations Organisation utilising film. It is presumed that UNESCO will endeavour to secure the circulation of many films throughout the world and perhaps to produce its own films on international problems. Here lies one of our greatest hopes for the future. It is presumably UNO's job to keep the peace, but that is not enough. The absence of war does not guarantee any more brotherhood in the world. Knowledge of other nations is essential if the democratic ideal is to have world currency. We can no longer rely on our purely national ideals; we must have access to the ideals, intentions and aspirations of other countries and it is hoped that UNESCO will be able to circulate films emanating from many countries, so that all of us may have the benefit of a variety of points of view. Given access to many diverse opinions and to the many different national ideals throughout the world, we shall have a freer air in which to develop the Truth and the Peace.

NOTES OF THE MONTH

"The Irresponsibles"

FROM our colleagues across the Atlantic comes a spirited 2,000 words in *The Screen Writer*. Karl Schlichter, director of radio education for the Los Angeles County Tuberculosis and Health Association, asks of script writers in particular, and of the film industry in general, whether they should not consider more seriously their responsibility to the cinema-going public when story subjects touch on public health and hygiene.

After referring to the successful use of *Dr. Ehrlich's Magic Bullet* (including 16 mm. screening in the educational field) he mentions that *A Song to Remember* evaded the issue of naming Chopin's affliction—tuberculosis. Most of the article deals with the perpetuation of an unenlightened outlook, as portrayed in *The Bells of St. Mary's*, through the misguided artistry of Bing Crosby and Ingrid Bergman. While in no way advocating "dull interjections of medical treatises into standard movie fare", he asks what good reason there is "for rejecting an opportunity for social content when it can in no way impede dramatic construction".

Arizona, the film leads one to suppose, has the dry kind of climate to which T.B. afflicted Americans should resort; yet American doctors devote much time to replacing this myth with sounder, positive doctrine. It is meet, the film suggests, that the deserving spirit of the good Sister (Ingrid Bergman) should not be burdened with the knowledge that she has tuberculosis; yet it is cardinal that the patient should be aware he or she has the disease. The film reckons it not unseemly that "the motivation of the good Sister's entire life,

her love of children" should find greatest tragedy in that she will be sent away from her charges—not that they may have become infected with her bacilli! The author suggests that scripting on these lines is the work of "irresponsibles". Yet it was not irresponsible film writers who helped crystallise the right attitudes for winning World War II. During that same war 206,000 people died from T.B. alone. "Draw your own balance sheet," he ends.

This monthly periodical is published by *The Screen Writer*, 1655 Cherokee Avenue, Hollywood 28, California, U.S.A., for a foreign annual subscription of three dollars.

Films in Schools

A CONFERENCE was held on May 20th, at the Ministry of Education, over which Miss Ellen Wilkinson presided, to discuss the development of films and other visual methods in the schools. Representatives of the several associations of Local Education Authorities and teachers were present, together with members of the Central Office of Information and of various sections of the film industry.

It was agreed that the teachers themselves should establish a committee, with which the Ministry would be associated, to draw up programmes of films required for educational purposes. Production arrangements will be made through another committee to be set up by the Ministry, upon which the Ministry itself, teachers and film makers will be represented. This Committee will work with the C.O.I.

THE CENTRAL COUNCIL FOR SCHOOL BROADCASTING

By FLORA MEADEN, Assistant Education Officer of the C.C.S.B., which has often been mentioned in discussions on the educational film. This article describes the manner in which the Council collects data on which to base its policy, and suggests some aspects of this work which may be of interest to the makers of educational films.

THE C.C.S.B. was set up and is financed by the B.B.C. It is composed of representatives of the principal educational organisations and certain members nominated by the B.B.C. The power of fashioning the policy behind school broadcasting has been delegated to it. It thus has a more positive function than a merely Advisory Committee. So that it may carry out its task, the B.B.C. provides it with a paid secretariat. As well as a headquarters staff in London, there are Education Officers in the B.B.C. regions. The School Broadcasting Department of the B.B.C. interprets the policy laid down by the Council and is responsible for the detailed educational planning of broadcasts for schools. If an Advisory Council for Visual Education were set up, perhaps a rough parallel might be drawn between film units or companies commissioned to carry out its policy and School Broadcasting Department. On the other hand, it is interesting to notice that there is, in general, an important difference between the training and background of the technicians who have in the past produced educational films and the programme assistants responsible for making school broadcasts. These programme assistants—who handle the detailed planning of series, who brief script writers, edit scripts for the appropriate age-range and so forth—have most of them worked as university or school teachers and have afterwards learned the craft of broadcasting. With few exceptions film technicians have never had this direct experience of the classroom.

The policy-making of school broadcasting is thus a direct responsibility of the educational world through its representatives on the Council, while the building of school broadcasts is to a great extent in the hands of people with practical experience of teaching, as well as of radio.

ASSESSMENT OF RESULTS

The Council determines policy through its Executive Committee and its Programme Committees. The members of Programme Committees are teachers invited because of their experience of the medium, together with subject specialists from universities, training colleges and the Ministry of Education. All teachers who sit on these committees handle in their classrooms the series of broadcasts which are their special concern. As well as providing information to supplement such direct contact as programme assistants have with schools and teachers, it is part of the work of the permanent staff of the Council to provide these committees with evidence on which to base their decisions.

Within the limitations imposed by the war, methods of collecting evidence on school broadcasts have been developed steadily, and are being further developed. At first sight, the problem of collecting this evidence may seem to be entirely different from the assessment of educational films. Broadcasting is an ephemeral medium, more elusive to study than the film. A broadcast takes place "in time"; broadcasts run in series side by side with the teachers' lessons in the term's course. Though scripts, and in a few cases recordings, continue to exist, once transmission is over the moment cannot be recalled. Nevertheless, however different the natures of the two media, the purpose of both is the same—to help the schools. This being so it is reasonable to suppose that there will be certain similarities between the sorts of evidence they both need to discover.

THE L.E.A.s

It is equally necessary for both to enlist the willing co-operation of the education authorities and the teachers. From the early days of school broadcasting, the Education Officers of the Council have worked with the co-operation of L.E.A.s and teachers who have always most courteously welcomed their visits to schools. They have wide contacts with teachers, officials and local opinion generally, and spend an important part of their time in the schools listening to broadcasts with children. They are thus observers experienced in watching the effect of broadcasts "on the spot". Like the reporting teachers, whom I describe below, they listen, so far as it lies in their power as adults, "through the ears" of children.

COLLECTION OF EVIDENCE

The regular collection of evidence on school broadcasts was begun in rudimentary fashion very early in the history of the medium. One of the longest established sources of information is the Council's panel of reporting teachers. At present approximately 15-20 teachers, specially invited because of their experience of the medium, report each week on each series of broadcasts—which means that about 400 reports are received every week by the Council from 350 teachers who handle broadcasts in the classroom. These teachers work on blank postcards assisted by brief notes sent to them at the beginning of term. The function of these weekly reports is to provide immediate reaction for those planning the broadcasts and thus to take the place of the visible audience which the broadcaster lacks. The reports give valuable information on detailed points of production, on the response of children with a known background and on the methods by which known teachers use individual broadcasts to illustrate their teaching. That broadcasting takes place within a limited band of time would seem to make it more difficult to study than the film. But out of this very difficulty, I believe,

comes one of the advantages of the panel, namely, that teachers who report must listen, if they are to do so at all, in their classrooms with children present. "From the life" reporting of this kind has had so far, as I understand, very little influence on the development of educational films. "Appraisal Panels" of teachers who meet after school hours to assess films may provide useful opinion, but in the study of broadcasting it has been found by long experience that the reaction of the adult listening alone is likely to be different from that of the adult listening "through the ears" of children.

Yet another source of information are teachers' conferences and meetings of all kinds held both in the regions and in London to discuss particular problems of school broadcasting, e.g. the future of "News Commentary" now that the war is over. These opportunities for officials and teachers to meet and discuss have been most illuminating and suggest a promising line of development for the future.

Conferences of this kind, like reports from the panel and the observations of Education Officers, do not give representative evidence in the statistical sense, but from all three sources comes information which helps to bring statistical findings to life. Certain information to guide the making of policy must be collected on a large scale so that a reliable picture of the audience may be built up. Approximately 13,000 schools in England, Wales and N. Ireland are registered users of school broadcasts and there are 1,300 schools on the register of the Scottish Council for School Broadcasting. It is known from investigation that few schools listen without registering, since the Councils' registers provide mailing lists for essential publications. The registers were the first source of information about schools which used radio, and today they provide the basis for statistical enquiry into questions of fact about the audience. The following are typical questions to which answers are required. What types of school listen to each series? What is the age and intelligence composition of the audience for each series? Do the schools listen regularly each week or less often? What sort of syllabus is commonly followed in a subject and what relation have the broadcasts to it? From answers to questions such as these it is possible to build a picture which shows how far a series of broadcasts is finding the audience for which it was intended. This evidence is an important factor in determining future plans.

SAMPLING

To discover the answers to such questions the Council uses ordinary sampling methods which have been developed in the last few years on the advice of a statistical expert. A random sample of approximately 500 (the size is adjusted to the purpose) is taken of the potential audience for the series to be investigated (i.e. of all listening

schools of the type and containing children of the age for which the series is planned). The schools in this sample are circularised with a questionnaire designed to bring in the required information. The Council has no official "right" to ask for information from schools, and it is therefore an entirely voluntary gesture on the part of the teacher to fill in and return this questionnaire. In the last few years teachers have been spending a notorious amount of time filling in forms. They have nevertheless been most generous in their response to these circularisations. For the 10 "postal surveys" made by the Council in 1945 the returns were in most cases 80 per cent or more of the sample. From these returns it is possible to draw conclusions concerning the whole potential audience within a known degree of probability.

An example will serve to show the kind of background picture for school broadcasting which the postal survey helps to create. A survey was made to examine the use of the Geography series of 1944/45. This series was planned for children of about 13 in what were then called elementary schools. The sample of schools included all types of elementary school with children of 13, but no grammar schools. The following is a brief summary of the results. It was calculated that the most probable number of schools using the series in the potential audience of 7,200 was about 4,000, with about 40 per cent of these listening regularly. The number of children listening was in the region of 150,000 and these

were distributed fairly evenly over all three years of the senior age-range, i.e. 11 plus to 13 plus, and organised mostly in classes of mixed intelligence. The Geography syllabus for any one school was as likely to deal with any one part of the world as any other at any point of the senior age-range and likely, too, to cover two or more continents in a single year. The Geography teaching (including the use of the broadcast) took place as a rule within 80 minutes a week. It follows that a Geography series on any particular region of the world might find (as far as the choice is dictated by subject matter) an audience anywhere between the first and third years of the secondary modern school and in the corresponding part of the unreorganised school. As may be seen from the evidence, the Geography series for 1944/45 did in fact find an audience of this wide age-range. It would therefore seem that two courses lie open: either to emphasise to teachers, that although younger children may listen, the broadcasts are planned to suit the needs of 13-year-olds or to attempt to plan broadcasts suitable for all children between 11 plus and 13 plus. It is known from much experience that a series intended specially for 13-year-olds must be designed and presented differently from one intended for the whole senior age-range. The latter is less easy to provide. The differences in outlook and intellectual capacity of the listening classes must be kept in mind from the earliest stages of making a broadcast. Here is perhaps a point for

film makers to consider. Though the teaching film is a more expensive and less flexible instrument than the school broadcast, close investigation into the suitability of teaching films may show a similar need for fine adjustments to age level.

The development of these methods of collecting evidence has, as I mentioned earlier, been limited by the war. But it is hoped by this method of sampling to build a large-scale picture of the listening habits of the audience, which as far as it is possible to find out, shall be reasonably accurate. This picture is confined to certain background details of fact which can be investigated by post and is always a little out of date. There have still to be devised means of forecasting and striking a balance between the needs of sections of the audience during the period of change foreshadowed by the Education Act. *Ad hoc* study in the classroom by teachers and officials already provides lively information for those making the broadcasts, and offers an interesting field for further development, and there are possibilities, so far little explored, of detached research under controlled conditions which it is hoped may before long be conducted, perhaps in universities. But whatever may be the future growth of research in the field of school broadcasting, it cannot be emphasised too strongly that there is one essential on which depends the whole structure—the active co-operation of the teaching profession. This will be true as well for research into teaching films.

STATISTICAL ANALYSIS OF FILMS PRODUCED BY THE M.O.I. IN 1945

FOOTAGE OF FILMS

	1940(a)	1941	1942	1943	1944	1945	TOTAL
Five-minute	13,791	25,113	20,141	—	—	—	59,045
Fifteen-minute	—	—	1,316	15,216	16,041	14,832	47,405
General T Distribution	16,673	9,228	22,506	33,833	17,524	31,165	130,929
General NT Distribution	23,545	7,890	41,457	24,010	39,572	55,216	191,690
Instructional and Training	4,109	10,280	30,552	38,568	18,713	17,850	120,072
Mainly Overseas	—	—	16,383	15,081	5,908	6,179	43,551
Wholly Overseas	3,100	11,093	22,944	43,115	17,307	8,413	105,972
Trailers	1,600	3,000(b)	4,250(c)	5,750(c)	5,500(c)	4,625	20,100
TOTAL	62,818	66,604	159,519	175,613	120,565	138,280	723,399
Colonial Film Unit(d)	11,919	7,836	13,600	13,198	17,844	33,107	97,504
Acquired 5-minute and 15-minute films	1,135	6,657	11,353	1,312	—	887	21,344

(a) Includes 3,130 ft. of T. Releases delivered in 1939.

(b) Average length—200 ft.

(c) Average length—125 ft.

(d) 16 mm. productions calculated at equivalent 35 mm. length.

NUMBER OF FILMS

	1940(a)	1941	1942	1943	1944	1945	TOTAL
Five-minute	20	37	29	—	—	—	86
Fifteen-minute	—	—	1	12	12	12	37
General T Distribution	14	5	7	8	5	8	47
General NT Distribution	23	7	35	21	28	39	153
Instructional and Training	6	12	24	27	13	12	94
Mainly Overseas	—	—	12	7	6	2	27
Wholly Overseas	3	10	18	39	15	6	91
Trailers	8	15	34	46	51	37	191
TOTAL	74	86	160	160	130	116	762
Colonial Film Unit	8	10	16(b)	30(b)	36(b)	30(b)	130
Acquired 5-minute and 15-minute films	2	10	17	1	—	1	31

(a) Includes 2 films for T release delivered in 1939.

(b) Including productions in 16 mm.

THE CZECHOSLOVAK FILM INDUSTRY

Contributed by JIRI WEISS, who established a Czechoslovak unit in Britain in the war, and who has now returned home

WHEN signing the decree nationalising the resources of the Czechoslovak cine-industry, Dr. Benes said, "If anything in this country is ripe for nationalisation, it is the cinema." The decree involved four studios with twenty well-equipped stages, laboratories and some 2,200 cinemas. About 22,000 technicians—from film directors to projectionists—were concerned.

The reasons for nationalisation were clear and understandable even to those who did not hold socialist views. Before the war, Czechoslovakia had 2,200 cinemas—a large number for a country of 14,000,000. While providing an excellent market for foreign films distributed in subtitled versions, Czechoslovakia was unable properly to support home-produced films. At the best, a box-office success earned only 1,000,000 crowns in 1938—just over £7,000 sterling at pre-war values!—so films had to be made very cheaply indeed if they were to earn profits. To support better home productions, an import tax on foreign films was introduced. The revenues were used to subsidise those films which had artistic or educational value but would not be likely to be box-office attractions. A special board was set up to handle this scheme, and so some measure of "direction" was visible in the Czechoslovak cinema even before the war. At their peak, Czech studios produced some 35-40 feature films per year. Production was very speculative. In spite of this, a few pictures of quality were produced, such as *Extase* by Machaty, *Young Love* by Rovensky and *Death and the Dictator* by Hugo Haas. But these were exceptions, and though Czech films were fairly well distributed in central Europe, they could not compete with Hollywood's technical virtuosity or France's artistic depth and qualities.

Before the German occupation, the owner of the biggest Prague studios had both started his own production units and bought several cinemas. Thus the Czechoslovak film-industry had already started on the path followed by the U.S. and British industries, by which the small operators are swallowed by the big, and the film industry controlled by huge vertical concerns. The Germans speeded up this process, partly by pressure and confiscation, partly by infiltration. German companies opened branches in Prague and expanded the existing plant, for the city was relatively bomb-free where German studios were disturbed by Allied raids.

The Czechs defended themselves as best as they could, clinging to their own units and forming underground resistance committees. In 1941 one of these cells, centred around the noted novelist Vladislav Vancura, was unearthed by the Nazis and its leaders shot. It would be

wrong, of course, to suppose that all Czech film-technicians and artists were heroes. The Germans used not only terror, but also gold. And they knew how to use it cunningly, so that many surrendered, though others refused up to the last even to speak a word of German or to collaborate in any way in Nazi productions.

Victory found not only Czechoslovakia's production units intact, but also a leadership ready to take over. The German orgy of centralisation, forcing the Czechs to form a so-called "Film Centre" (a kind of Fascist *Chambre de Cinéma*), proved a boon to those who desired not only a centralised but also a nationalised film industry. Indeed, even with the best will in the world, it would have been impossible to unscramble the deals made under German pressure and to return to the *status quo*. Besides, the Germans left behind a hugely expanded plant. Who would be the owner? That is why it was clear that the only solution would be complete nationalisation. Only, as there was no precedent, nobody knew what form such nationalisation should take.

To bridge the interim period, Mr. Kopecky, Czechoslovak Minister of Information, formed Councils of Plenipotentiaries, the majority of whom had been members of the underground committees mentioned above. These councils ruled in the period before the formation of an entirely independent Czechoslovak Film Corporation.* For a few months there were plenipotentiaries for production, distribution and import-export. A special plenipotentiary for finance acted as a film bank, granting money for new productions, collecting monies from cinemas and auditing the accounts of all other departments.

Even in this preparatory stage, the industry was largely independent and was operated, not by the Ministry of Information, but by its own experts. Its economy was strictly on a basis of profit and loss. It was to have no subsidy, and all investments in films and cinemas had to be made from existing income. The Films Division of the Ministry of Information had—and still has—a supervising function only.

The fact that all income—even the exhibitor's share of foreign pictures—flowed into a common fund for the first time, gave the industry a chance to produce pictures of quality, for the question of profit and loss on an individual picture was less important than the overall position. The whole pattern of the industry as seen today is comparable to the Rank empire or to the huge U.S. corporations which embrace production, distribution and exhibition. But in Czecho-

* Set up in April, 1946, by a decree of the Minister of Information, to concentrate and operate all resources of the industry.

slovakia all takings are applied only to the production of better films or to the building or re-opening of cinemas.

Now for that most important question which worries creative workers in the cinema. In a nationalised film industry can there be freedom for the artist to say whatever he likes in whatever way he wishes? In Czechoslovakia there has been, so far, more freedom for the artist than in the former privately owned companies. Today all questions of film policy are decided by a special "artistic board", which is composed of various elements with various political opinions, so that dictatorial decisions are out of question. The prevailing trend is to produce pictures of high artistic quality and good entertainment value together with a certain proportion of propaganda films—about a fourth of the total output. Party politics are banned, and an eye is kept on the box office, for the industry has to keep itself alive by its own income.

On the whole, the reborn industry seems to be shaping well, though it still has its teething troubles. As everywhere else, the film industry in Czechoslovakia is a difficult body to organise, and there were several still-born children. One of those is the Film Council which it was thought would become the supreme organ of the industry, a sort of film parliament where all major issues were to be decided. Also, the functions of the various boards are not yet clearly defined.

Production proper is now in the hands of two production units, each headed by an able and keen producer. Here there is furious competition, each group trying to get the best directors, writers and cameramen, and the best studio-bookings. This competition went so far that floor-space had to be forcibly divided according to the production programme of the two groups.

In 1946, the Czechoslovak industry hopes to produce 15-20 features and some 40 documentaries, though the plans are hampered, not only by lack of personnel, but also by lack of film-stock. The only large supplies have so far come from the U.S.S.R. The British and French have sent in only a trickle.

The Soviet productions now being made in Prague are produced on a strictly commercial basis. The Soviet film organisation has hired, by a yearly contract, a few stages in which to produce a certain number of films as their own stages have been destroyed. The French, who also negotiated for floor-space, found the costs too high. (This statement will help to dispel the fairy-tale of Soviet "occupation" of Czech studios. The Czech industry will gladly hire available stages to any foreign company desiring to produce in Prague.)

DOCUMENTARY NEWS LETTER

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Editorial Board:

Edgar Anstey
Arthur Elton

Donald Taylor
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Geoffrey Bell

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NEW NON-THEATRICAL FILMS

Children on Trial. Production: Crown. Producer: Basil Wright. Director: Jack Lee. Camera: Chick Fowle. 65 mins.

This film is a sequel to *Children of the City* and it tells the story of a boy and girl who are sent to approved schools. Technically the film is well made, capably directed and photographed, but not so capably produced. It is much too long, which is usually considered to be the producer's affair; it is also slow and badly timed, which might be said to be the editor's.

Children on Trial is very similar to *Children of the City*. It approaches approved schools uncritically and presents them at their best: sympathetic masters, relatively good conditions, interesting work and the successful rehabilitation of children.

The film will be as successful as its predecessor, but both of them suffer because they do not present the whole story.

Juvenile delinquency (that unimaginative J.P.'s phrase) is a big and real problem, and it is a problem—which means no answer has yet been found. But these films imply that it has been solved by avoiding the difficulties of the full-story. True they present the children as human beings and not gorillas—which is valuable, but the real film of the problem of juvenile delinquency is still waiting to be made.

Science Joins an Industry. Production: Data for the Cotton Board. Producer: Donald Alexander. Director: James Hill. 20 mins.

This film shows the evolution of cotton spinning from the hand loom operated in humble cottages to the almost human machinery and massive industry represented by the giant mills of Lancashire today. We are shown the birth of Shirley House where the laboratories of the cotton industry were established in the face of a certain amount of apathy and scepticism in the industry itself, and the film succeeds admirably in demonstrating the intricate process of cotton production with its many fields of scientific research. Technically it achieves a high standard but its purpose seems a little vague—science is so firmly entrenched today in every branch of human life that it requires little advocacy, and the film's attempt to deal with the industry's basic economic problems is apparent rather than real. However, it is presumed that the general purpose will become clearer when the remainder of the series is shown. Nevertheless, the film leaves a final impression that, however much we may have been supplanted by competitors in other industries, we can at least maintain our pre-eminent position as a supplier of cotton goods to the world, and from this point of view the film will serve an admirable purpose for overseas distribution.

The Education of the Deaf. Production: Data Films for the British Council. Director: Jack Ellitt. Camera: Wolfgang Suschitzky. Distributor: C.F.L. 45 mins.

Subject: Lip reading and speech training for the deaf and partially deaf in special schools.

Treatment: Deafness brings a physical isolation, which is difficult for those with hearing to understand. A family group, in which the mother is partially deaf, listening to the ninth symphony of

Beethoven establishes an analogy with the composer, and by implication the moral that the handicaps of deafness can be overcome. Rather less surely various types of deafness in children and adults are illustrated, and some of the methods used to determine the degree of hearing loss are shown. This is the weakest part of the film; the viewer tends to get confused by being shown a number of children, without it being very clear what they are being used to illustrate, and some cases, during their tests, appeared to be able to hear more than one had been led to expect. The consequences of deafness from birth without special training could well have been more strongly emphasised. When the film moves on to show how lip reading and speech training are carried out in schools for the deaf and partially deaf, all traces of uncertainty disappear. The sequences showing the gradual education of deaf children first to form the correct sounds, then to associate those sounds with objects, and finally how to interpret new and complicated meanings from lip movements and in turn translate them into the right words are some of the most absorbing scenes of this type that have been shown on the screen. The camera work here has a visual beauty, which in many places is profoundly moving, and the direction a sympathy and sureness of touch, resulting in a unity of sound and picture which is all too rare. The film ends with a dialogue in which a woman who has been deaf from birth takes part. Her speech and understanding, as well as the story of her life, are conclusive evidence of the value of the training shown in the film. If the film has any defect, it is that it tries to cover too much ground. The length could with advantage have been reduced by pruning the earlier parts, and it is to be hoped that the use of well-known symphonies as background music, though here very effective, will not become a common practice.

Audience value: The film is surprisingly directed to specialised audiences, but it is difficult to understand what specialised audience the producers had in mind. Most specialised audiences would hardly need to be sold on the value of special training, and would want more precise factual information on points where the film is vague, for example on the relative value of hearing aids for the partially deaf. It appears to the reviewer that this film is of first-rate instructional and informational value to all types of general adult audiences, and it is to be hoped that it will get a wide showing on this basis. As a medium for enlisting sympathy and understanding for the problems of the deaf, and for showing the methods available today for their training, it has a universal appeal.

The Sunny Tribe. Production: Voentekfilm Studios. 1945. Distributor: S.C.R. 38 mins.

This film presents the life-cycle and habits of the honey-bee in considerable detail. Queen, larva, drones, stages of worker development, and swarming are all described and shown in a model hive which closely simulates natural conditions. This film is remarkable on two counts; firstly, the bees and their queen show no camera-consciousness (and anyone who has tried to photograph a queen-bee knows how fast she moves when exposed to light); and secondly,

the large-scale close-ups are superb. The sequence showing one cell in longitudinal section being filled by a worker is a beautiful demonstration of surface-tension effects, and another memorable shot shows the screen filled by a single cell in top view, with the newly hatched worker biting its way out.

The Island of White Birds. Production: Mosfilm Studios. 1939. Distributor: S.C.R. 28 mins.

This film presents the nesting habits of a large colony of gulls. The responsibilities of the male and female during nesting and fledgling stages are shown, and the reaction of the birds to experimental interferences, such as moving the nest, substitution of eggs for fledglings, and of dummy eggs for real ones is studied.

This film and *The Sunny Tribe* carry one stage further the trend discernible in those Russian popular science films that have recently been brought to Britain—a move towards more factual presentation of life cycles and life habits, a move away from broad ecology on a superficial plane towards more detailed study of one organism. At the same time the approach is becoming more experimental: we are shown what scientists do to investigate the behaviour of animals, and how the animals respond—the gulls' eggs were deliberately tampered with—and yet in such a way that it does not seem a complete answer. We are left wondering what would happen if some other experiment had been tried: suppose the gull fledgling had been replaced not by an egg of that species, but by a fledgling of another species? A scientific curiosity is aroused by these films. Moreover these films are designed also to evoke patriotism in the Russian audiences and respect for the progress the Russians are making.

The Russian animal-life films all present another message as well. Each film has contained one or more fights, not put in for their spectacular value or even to satisfy the sadists in the audience. The bees eject marauders by stinging, and two queen-bees are seen battling to a death; the gulls fight off another gull invading their territory. So the audiences learn not only to admire their country and their scientists, but also that if they are to keep what they have they must fight for it, and be prepared to fight to the death.

CORRESPONDENCE

SIR,

Some of your reviewer's comments on the work of the Exeter Visual Education Centre are such as to imply a lack of wisdom and of knowledge let alone charity. To deride for failure "to get results" in research is surely unwise in any case and especially here, for Meredith's work as Lecturer in Visual Education was (until this year) all done in addition to a full-time teaching job in the College. The initiation of a Regional Library at Dartington, the courses for teachers, the information distributed, the research done in schools, the films shown and what is more important but very useful, the interest widely aroused, represent an amount of spare-time work which deserves commendation from your reviewer and especially as it has been done away from the stimulating contacts of London.

RONALD MACKETH

THE CINÉASTES

by Oswell Blakeston

WHEN talkies first began to whisper, a great many of us knew that our days were numbered. We were the cinéastes, the people who made independent films because we loved cinema rather than because we wanted to make money. There were cinéastes in London, Paris, Rome, Berlin, New York. We tried to make highbrow pictures, and we were often pretentious. But the things we were trying to say in film needed saying, if only as an over-emphasis to place against the crudities of commercial cinema. We made short abstract films, which were like a painter's still-life composition put into motion, we made films which were dreams. And though our films only reached small and special audiences, we managed to contribute to the technique of cinema. Yes, you will find our names in the books devoted to the history of cinema.

But the talkies, we knew, would cook our financial goose. We worked with a fine margin of profit over loss. The extra expense of sound recording would make it impossible for us to carry on. So, of course, a great many of us, up to the last minute, tried to pretend that the fatal day would not come. We used to say, "I think we ought to listen a little more to silence". Carl Freund, the unrivalled cameraman of the golden era of Ufa pictures, said to me: "Think of the horses in a sound film. Horses won't refrain from doing all they're told not to."

Perhaps you will see the substance of a cinéaste

more clearly if I tell you about one or two of my own films. There was, for instance, *Light Rhythms*. This short picture, which I made with Francis Bruguière, was an attempt to photograph light itself, and not just objects in light. We drew beams of light, intensifying them at will, across paper surfaces or surfaces in relief, and we rewound and rewound the same film in the camera until, by multiple exposures, we had completed the moving patterns in light.

We made this picture with a camera we bought in a junk shop. It was quite unsuited to trick work and would only take small lengths of film. Often, at the end of a day, it would burst open and throw the whole day's work to ruin on the floor. There was a cheap demon in it. But when it was finished, Stuart Davis booked *Light Rhythms* for the Shaftesbury Avenue Pavilion (the Academy of its day) and afterwards it went to the Tivoli. Provincial towns demanded this film which was made without actors and scenery, and which featured only light. The *Manchester Guardian* said: "At one flight it leaves all other advanced films behind." Copies went to New York, South America, Barcelona, Berlin, Paris.

After *Light Rhythms*, I went to Switzerland to make a film to shock the *avant-garde*. When it was shown in Paris, an infuriated diehard

hurled his seat through the screen. Real success!

This picture was supposed to be pictorial film criticism. Just as pictorial journalism is shown in the news-reels, I wanted to outline a future for pictorial film criticism, to take its place in the news theatres. I tried to epitomise a lot of current stupidities; for example the superficial use of symbols visually alike but essentially different. The scene which caused the riot. . . . Well, you know how a film-fan identifies herself (or himself) with the heroine (or hero) in the drama? Actors in my film were shown dissociating themselves from the audience and leaving the cinema in disgust.

Two things happened while I was in Switzerland which I think are worth noting. One: I discovered a back-street cinema which still had the mechanism to rock the floor of the theatre during sea pictures. Two: a Continental film comedian went up the mountains, played his accordion and brought down an avalanche.

The most important part of my Swiss picture was that Edmund Meisel wrote music for it. Meisel was the composer of scores for silent films. At the Taunstein Palast, Meisel conducted an orchestra of seventy—including a jazz band, six tuba players and a group of musicians with quarter tone instruments—for the opening night of Walter Ruttmann's *Berlin*. The film was the story of a day in a great city, and the music told that story. The musicians were distributed throughout the theatre, in the balconies, under the roof—everywhere. At moments of climax, the audience had the sensation of being drowned by sound. When the spectators left the theatre, there was no break in continuity. Members of the audience paused at the corner of the street and said, "This is exactly what the director and the composer were doing."

Had Meisel lived, he might have done remarkable things for the sound film. He was experimenting, just before his death, with light rays photographed directly on the sound track. He thought, by means of the beams, he could record an orchestra without musicians. Since Meisel's day, the creator of a cartoon film has drawn frog noises directly on the sound track. A technician spent a hundred hours drawing the sound track of four words. But nobody has done what Meisel wanted to do—produced music of a kind that has never been heard before.

Well, Meisel seems to have landed us in Berlin. The outstanding cinéaste of Berlin was Lotte Reiniger. Perhaps you remember her silhouette films—black animated lace? They were world famous in their day. Lotte herself was built on generous lines with a wonderful deep laugh. Quite the wrong type, one would think, for making exquisitely delicate films. Later on, when Hitler ordered the professional women of Germany to parade before him in their unions, Lotte marched alone carrying a sign: LOTTE REINIGER BUND. After that, escape was a matter of hours. When she fled to London, I met her. "Good God," she said in her deep voice, "when do the bloody pubs open?"

But Paris, of course, was the real centre of cinéastes. There were A. Cavalcanti, E. Deslaw, Edmund Greville, Jean Renoir, René Clair,

(Continued on page 42)

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TWO FEATURE DOCUMENTARIES

Land of Promise. Production: Films of Fact. Director: Paul Rotha. Associate Director: Francis Gysin. Distribution: Film Traders Ltd. 70 mins.

Personnel Selection—Officers. Production: Shell Film Unit for M.O.I. Production Consultants: Film Centre. Director: Geoffrey Bell. Camera: Sidney Beadle. Diagrams: Frank Rodker. Distribution: C.F.L. 1 hour, 40 mins.

BOTH THESE films run to feature length, but that is their only point of similarity. In all other respects they represent two poles of documentary technique, the one demagogic, the other pedagogic. Indeed, both of them have the faults of their merits. *Land of Promise*, in its enthusiasm, lands, at one or two points, too neatly on to its demagogic pole; while *Personnel Selection—Officers* rejoices at times too obviously in its pedagogic purities. Nevertheless, each film is an object lesson to documentary workers in the pursuit of statement and technique within a carefully selected and clearly planned field; an important point, this, in times when a film may start as a non-theatrical one-reeler and end up with a circuit-booking as a second feature or, more astonishingly, *vice versa*.

In *Land of Promise* Rotha has out-planted *World of Plenty*. From the experience gained in the earlier film, he has achieved a greater concentration of fact and emotion, and has at the same time sought, not unsuccessfully, to simplify his argument by personalising it to a degree which, in *World of Plenty*, was only hinted at. As a result, *Land of Promise* grips you. The admirable personalities of Miles Malleon and John Mills impinge with salutary violence, and carry you unprotesting from Isotype to Isotype.

What is more important, the film has passion—passion in the sense that the wickedness of slums, and slums' concomitants, in modern society, is pushed home at you in a way which could (as a compliment) be described as Dickensian, were it not also so scientifically correct. Here indeed is the film's major merit, for a universally applicable lesson emerges, and the implicit parochiality of the subject in comparison with *World of Plenty* is at these points forgotten.

Vivid the images, brilliant the editing, dramatic and frightening some of the sequences, ingenious the sound track. But—and it is only a medium-sized "but"—the commentary from time to time button-holes you too much, and perhaps, like the mariner, will not stop more than one in three. And surely the final peroration bears too obvious a mark of the period between VE Day and the General Election?

Still, with all criticisms made (and *Land of Promise* is too notable a film not to merit criticism) here is something that will stir muddy thoughts and, better still, will rub the more reluctant noses in the mud from which, hitherto, complacent goloshes have provided protection.

Geoffrey Bell's epic of personnel selection switches us right to the other extreme. It is the third film to be made on that astonishing phenomenon, the emergence of the army as a pioneer in the fields of psychologically accurate methods of job allocation. The first film in the series was *Neuro-Psychiatry*, which dealt with the psychological maladjustments on the treatment of which

Army selection theories are in part based. The second was *Personnel Selection—Recruits*, which was concerned with the blanket intake of conscripts, and the scientifically planned methods devised to put the right man in the right job.

Now *Personnel Selection—Officers* does what is filmically the most difficult job of all—the analysis of the methods by which leaders and leader-types (using the words in the democratic sense) are to be found. Like its predecessors, it uses a cool and objective technique; the superb diagrammatic qualities of the Shell Unit are employed with undiminished brilliance; and a steady, unhurried pace fits the film for the specialised audience for which it is designed.

But a new and exciting quality appears in this film which was lacking in the others. This quality arises (very suitably) from the subject rather than from the treatment. For here you have a study of a group of young men with varied characters and backgrounds but with identical aims, each and all of whom are being assessed by wide and searching criteria representative of the best that modern expertise can devise. Out of all the ingenious group and individual tests to which they are submitted there emerges not merely an efficiently objective description, but also a drama of human relationships and human endeavour. One is excited by the suspense (in no way artificially contrived) about who will make the grade and who

will not—excited because Bell has been searching enough in filmic analysis to get under the skin of all the people he presents. Therefore, the film, which has no shape in the normal sense of the word, has a curious shape which is, one supposes, the shape of the curve, or part of the curve, of individual existence. All this, by the way, is summed up in the brilliantly shot sequences of psychiatric interviews, which are surely high spots in objective movie work.

Where *Personnel Selection—Officers* at times fails is in the stickiness which comes from a too obvious enthusiasm in rigid objectivity. Granted that in many places a hand microphone had to be held well in camera-foreground—an obvious necessity where group or individual tests had to be spontaneously recorded, and where rehearsal would have stultified the film's purpose—yet there are moments when this technique appears, in editing, to have been retained only to remind us how cold-blooded the film is trying to be. And as it is not as a whole cold-blooded, the result is unfortunate.

Both *Land of Promise* and *Personnel Selection—Officers* are films which prove that documentary, as ever, is not content to rest on its laurels, but continues to seek new methods and new impacts on audiences of all types, which means, by the way, you and me.

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THE CINÉASTES

(Continued from page 40)

Germaine Dulac, Man Ray, Marc Allegret—all working for Studio-Film which released my pictures in Europe. The most remarkable Studio-Film I saw in Paris was Claude Autant-Lara's *Construire Un Feu*. This was taken with a distorting lens, the Hypergonar. By means of this lens images were stretched and many packed side by side on normal stock. The film was shown with the same distorting lens, which had been used to photograph the picture, in front of the projector, and this restored the images to their original shape. The whole wall of the theatre was needed to take the spread of the images which had been packed on to the stock by means of the Hypergonar. In the centre of the wall one saw a man, at one side his thoughts, at the other some approaching danger, etc. Now one picture dominated, now another; at one time the wall was full of many little images, at another it was taken up by one titanic close up. It was two years after the picture was made before a cinema manager was found bold enough to show it.

And Paris, of course, meant the cinema surrealists. In Paris I met Louis Bunuel who made a film which shattered even the cinéastes. One has often thought how foolish many directors are to open their films with such a bang. Nine times out of nine and a half, the film can't live up to the punch opening. The Bunuel film opened with a close up of an eye, filling the screen. This close up was taken in a slaughter house. The eye was slashed across by a razor. It would have been unbearable if the film had lived up to that. Thank God it flopped to a mere dead donkey in a grand piano and ants crawling out of a man's mouth while he made love.

But that opening close up of the slashed eye! I have only seen one thing in cinema to match it, and that was an accident. This happened in a commercial motor-racing film with Eve Grey and John Stuart. One of the cars jumped the track. Baron Ventimiglia, the chief cameraman, rushed to the scene of disaster. He carried his hand camera (so useful for following shots) and forgot to switch off the mechanism. When the rushes were projected in the studio theatre, we saw with horror a record, taken by the hand camera on its own, of the injured extras dying.

Bunuel's film helped to attract artists to the cinéaste movement. One of the most remarkable artists in London, who associated herself with cinema, was Mabel Lapthorn. Mabel's favourite toy was a cup with a speaking tube attached and a taut membrane stretched over the mouth. She sprinkled sand on the membrane, and sang into the tube. The sand formed vibration patterns. The patterns (which were abstractions of synthesis and not analysis) Mabel would impose on the posters she did for advanced films. So much went on in her posters, in the different folds of the pattern, it was hardly necessary to go in and see the film. Encouraged by her success, Mabel started a campaign to try to persuade cinema managers to break the white beam of the projector with soft coloured lights striking back from the stage to the auditorium. "I'm not self complacent," said Mabel Lapthorn, "I'm self contained."

The last international gesture of the cinéastes, before the talkies took over, was a Congress in Brussels. Everyone tried to keep up morale and pretend he was as busy as a touring

revue. I talked at midnight to Joris Ivens and Henri Storck in a vegetarian restaurant about movement in cinema still life: the wind rocking a chair, the sea sifting sand, the unseen hand which tugs a rope by the quay. Then, when I finally got back to my hotel, Charles Dekeukelaire broke into my bedroom with a hand projector and insisted on showing me his last film on the bedroom wall. I got up out of my chair and intercepted the projector ray, only to find a ballet performed by apples projected on my stomach.

I remember there was a grand presentation of a Czechoslovakian film about a condemned man's last request for a prostitute. The girl who went ruined herself "in the profession". That was the theme of the tragedy. . . .

And that was Brussels! . . . I don't mean that all cinéaste activity came to an immediate full stop at the same time. Some cinéastes managed to make compromises and fit into some corner of the new industry. There was Len Lye, for instance. Len's first film was a highbrow cartoon about the beginning of geological shapes, and ended with a conflict between land and water. An allegory, maybe, of an exterior force attacking the true spirit of the artist. And Len ought to know about that. He worked his passage over from Australia, and came out of the stokehold bald. Young, bald and handsome, Len has a "sang Freud" and a way of putting little "impress-me-nots" in the shade. Len's compromise was to paint patterns directly on celluloid (thereby cutting down overhead costs) and selling the film for advertising. It was the Art and Craft side of films.

And the cinéaste mind has persisted, only the new cinéastes cannot afford to put their ideas into practice. Take A. Kraszna-Krausz, the Hungarian film critic. K.K. would like to combine cinema, television, colour and stereoscopic photography into a new magic. He said to me, "Imagine the new machine in your room. It is possible to turn a knob and tune in to Africa. Then you have a televised, stereoscopic coloured image of a man in your room, a solid figure who, so to speak, walks on your own carpet. Then you turn another knob and tune in to Iceland. From Iceland you can summon a woman. The Lap woman and the African man are brought together by your will. Would it be too fantastic to say that you can let them get to know one another? At any rate, I think you can get what I'm driving at. My new tele-cinema would help every man to become a creator, to project his personality into an infinite number of situations of his own choosing."

Alas, it would cost a fortune to prove that it did or didn't.

BRIEF ENCOUNTER

SIR,

In your fifty-first issue, your reviewer of feature films flays *Brief Encounter* in a manner which is quite unjustified and in my opinion, very bad taste. Only a cynic or person completely out of touch with the life of average normal people could describe this film as "this slight story of two middle-aged people in search of a bed which became vaguely comic instead of being noble or pathetic". That comment just isn't true, and any reviewer capable of such writing is in my opinion not suitable for the general standards of *D.N.L.*

DEREK STEWART

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THE VISUAL UNIT

by R. K. Neilson Baxter

SINCE the visual unit is something comparatively new, it is perhaps not surprising that some misconceptions of it are about. It is sensible to attempt a definition and, to that end, first to trace its history.

The statement that the production and use of teaching films is still at the experimental level is becoming a trifle threadbare. Nevertheless, it cannot be too often emphasised. During the pre-war years, methods of production were not sufficiently specialised, with the result that the material produced had only one consistent merit—that there were plenty of things for the teachers to criticise in every film. Some films were criticised because they tried to cram in too much, others because they left out points considered to be important. Controversy raged round the "sound versus silent" problem. Teachers complained because they could not stop a film, holding a still picture on the screen while they talked about it. And so on.

But the opinions about any film varied. It became obvious that variations in teaching method made a film valuable to some and not to others. To some of us who met and talked into the small hours at Visual Education Conferences and suchlike, it seemed reasonable to experiment with something more flexible than merely one film to cover a subject—or even a series of films.

From the producer's point of view, too, this idea had merit, for the instructional film tech-

niques that were developing during the war showed quite clearly that for a teaching film to be thoroughly effective it must start with first principles and proceed through a clear logical line of reasoning, leaving nothing out, to its conclusion. This very often meant that films became very much longer than they conveniently should have been. They had to be broken up into several self-contained parts, or accompanying still strips were used as mnemonics, since the whole film and a lecture could not be given in the same study-period.

If this was true of Service instruction, which was to all intents and purposes standardised, even greater difficulties might be anticipated with material to suit the diversity of the schools. No film could safely assume that certain facts were already known to the children who were to see it—sometimes they might be, often they would not. The necessity to play safe by aiming to be comprehensive would result in completely unwieldy films, totally unsuitable either for a child's capacity or for the 40 minute classroom period.

One was at all times reminded, however, that no film should attempt to be complete in itself. It must be regarded as a tool to be used by the teacher at his discretion. It was only one of many visual aids which could be placed at the teacher's disposal to be used by him as circumstances, the mentality of his classes or the curriculum might demand.

So the idea of the visual unit came into being. A visual unit sets out to do two things: to supply the most appropriate visual aid to support the teaching of each aspect of any given topic, and to provide any teacher of that topic with a family of visual aids which he can use as suits him best. No single component of a visual unit attempts to give complete coverage of the topic; each is designed to do its own particular job, and it is self-evident therefore that they must be properly inter-related.

Any of the visual aids which are practical for class or lecture room use may be included in a visual unit, for example, sound films, silents, still strips (or lantern slides), models, wall display material, illustrated booklets, and so on. But the subject must be studied in advance by experienced technical and educational specialists to determine how it can best be treated and which of the many possible components are appropriate. It cannot properly be planned piecemeal: it must be an integrated whole. Nor can the makers of different components effectively contribute if they work independently: it must be a unified plan.

The components of a visual unit are emphatically not intended to provide alternatives for schools equipped in different ways. Nor should they be regarded as a means to offset lack of proper equipment. A visual unit assumes the availability of all normal projection equipment, both cine and still. It must be an equation of two things, namely, the correct interpretation of each aspect of the topic and the teacher's probable needs, which governs the choice of components.

For example, a given topic might be covered by a twenty minute sound film giving a broad survey of the subject; several shorter films, either commented or silent, dealing with special aspects of it which require movement for their proper exposition; a number of still strips (or sets of lantern slides) for the exposition of any aspects which do not demand movement or for recapitulating the key points of the films for detailed study or revision, or as records of special material; wall display material and simple models for reference purposes over a period of time, e.g. a term or the duration of a course; and a handbook to provide an index to the whole unit and to the content of the material.

The Ministry of Education has accepted the idea of the visual unit, and intends making a number for experimental purposes. Very soon the first of them on the subject of "Local Studies" will be released. They will be handled through the C.O.I. whose Films, Exhibitions, Photographic and Publication Divisions make it especially suitable. An inter-divisional Visual Unit Committee is already working to cope with the practical problems of unified supervision, sub-contracting and distribution. The problems are complex; to study them closely and to draw upon every source of information and experience at present available is essential. Finally, the production of the Visual Units will not have been justified unless means are provided to assess their effectiveness in practice, which means the fullest collaboration of the teaching profession itself.

THE SCIENTIFIC

FILM ASSOCIATION

The SFA Catalogue of Films of General Scientific Interest is to be published at 5/-. Orders are to be taken at the SFA head office,



announce further films completed

From: "The Technique of Anaesthesia" Series

Intravenous Anaesthesia Part 2.
Signs and Stages of Anaesthesia.
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Factors of Soil Fertility.
Lime.
Land Drainage.

PENICILLIN

The story of its discovery and development, and the use of penicillin on war casualties.

Other films in production will be announced when completed. Applications for the loan of these films should be made to the Central Film Library, Imperial Institute, London, S.W.7

POPULAR SCIENCE REELS IN THE USSR

by Vsevolod Shevtsov

"SCIENCE AND TECHNIQS", a popular science film magazine, appears on the screen at the beginning of every month, and is run before the main picture in the programme. These films are put out by "Voentekhhfilm" which maintains close contact with such scientific institutions of the capital as the Academy of Sciences and the Agricultural Academy, and with large laboratories, as well as with such organisations as the bureau of rationalisation proposals. All of these scientific establishments send in materials on their latest discoveries, inventions and innovations which are discussed at the studio with competent specialists, the aim being to decide whether the material can be made into a film. The series serves to popularise scientific knowledge. The films generally run for 10 to 12 minutes and they treat four subjects each. The object is to avoid any two subjects of the same kind, or to give any two subjects the same background. For instance, we are taken from a laboratory to a factory, one subject being biology, the other some interesting technical discovery.

One of the latest films, for example, begins with a description of the construction work on the Moscow-Saratov gas main. We are taken over the layout and told of the origin of the subterranean gas deposits. The commentator then informs the audience as to the progress being made on the construction. Following this is a short description of the discovery of penicillin. It begins with a portrait of the English scientist, Fleming, and the commentator tells the interesting story of his work, resulting in the discovery of the medicinal properties of the fungus. We are then taken to the laboratory of the Soviet scientist, Zinaida Ermolyeva, who succeeded in extracting the drug from another type of fungus. This leads us up to shots taken in a Moscow hospital where penicillin is yielding fine results.

The film goes on to outline the principles employed in a new method of metal working by means of electric charges. We see how in the shop of a Moscow plant the metal is worked to the required shape by applying electricity. Last in the series is the interesting story of how a mollusc and a tiny fish in the aquarium form an alliance in the struggle for existence.

Others in the series demonstrate the latest achievements in the silk, steel, shipbuilding and plastics industries; and the work of physicists, chemists, zoologists and agronomists. The most recent are devoted to the work of Stalin prize winners. We see the experiments of Academician Kapitza in low temperatures and the liquefaction of air; Vavilov's work in luminescent substances; Professor Rosenberg's process of drying blood serum.

The 67th issue of "Science and Technics" is to appear on the screen shortly, directed by Konstantin Kogtev, who put out the first film of this type 16 years ago. Kogtev who has considerable knowledge in many fields which he films with consummate skill, has mustered a group of competent scenario writers, and cameramen.

SIR,

No one interested in the possibilities of Visual Aids in Education would choose to quibble with your summing up of the memoranda on the subject issued by the "5 Group" and "25 Group", and of the P.E.P. Broadsheet "The Film in Schools" in your March/April issue. In the final paragraph, however, enthusiasm has got the better of facts. You state "This remarkable unanimity has been reached because ALL (the capitals are mine) teachers in Britain have decided that they and no one else shall command the film in education". This, Sir, is a gross overstatement of the facts, for not five per cent of British teachers have knowledge of, or interest in, visual media. The, nowadays, much maligned Film Institute has tried for years, with appallingly inadequate resources, to spread the gospel among teachers, but apart from isolated areas, very isolated, and lone enthusiasts among the teachers, the results have been negative. Chief Education Officers and L.E.A.s have not, on the whole, been accommodating. In some cases definitely hostile. Professional bodies have shown no positive interest. The result has been that those few teachers who have kept the faith have had to make do with the comparatively few but excellent films from G.B.I. and the brilliant documentaries (useful as "background" films) from the Gas Association and Petroleum Films Bureau. The resources of the Central Film Library are large in numbers but not more than five per cent are real

teaching films. That they have been so widely used is due to (1) they were free, (2) there were few alternatives.

If Visual Aids are to be employed to their full, and literally, ALL teachers made aware of their possibilities and familiar with their use, there must be established a nation-wide organisation with provincial centres or branches. No matter how this be done—officially, semi-officially, through L.E.A.s, or even through commercial channels, so long as it is done soon—and thoroughly.

Until these branches are working and their staffs have penetrated to the lowest school levels I feel that "All teachers" is an enthusiastic overstatement. Perhaps, Sir, you have been dazzled by the high sounding names of the bodies represented on "The Five" and "the Twenty-five". Would it be unfair to ask what practical knowledge of the use of visual media the delegates from these bodies had?

R. S. MILES

[While we agree with our correspondent that the scarcity of suitable films has hindered the recognition by many teachers of the value of film in education we feel that he has perhaps missed the deeper significance of the combined effort of the memoranda. If he would look deeper and view the trend of opinion and action he would perhaps agree that these memoranda represent complete agreement of an IDEAL by the teaching profession, an ideal which is even now being implemented by the Ministry of Education.—ED., D.N.L.]

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CATALOGUE OF M.O.I. FILMS MADE IN 1945

15-M : Fifteen-minute Film

T : Mainly Theatrical Release

NT : Mainly Non-Theatrical Release

I : Instructional

OO : Mainly for Overseas use

OOO : Wholly for Overseas use

Published by permission of the C.O.I. An asterisk indicates that the film is in the Central Film Library.

1. THEATRICAL AND NON-THEATRICAL RELEASES

TITLE	DISTRI- BUTION	PRODUCTION UNIT	PRODUCER	DIRECTOR	RELEASE DATE T NT	LENGTH	NOTES
*Achimota	NT	Taurus	—	John Page	— 1/46	1,755	
Air Plan, The	T	RAF FU	—	—	7/45	2,518	
*Birthday	NT	Data	D. Alexander	Budge Cooper	— 11/45	1,996	
Bomb Repair Speeded Up	—	Paramount	—	—	—	1,347	
Broad Fourteens, The	T	Crown	J. Holmes	R. McNaughton	8/45	3,142	
*Broken Dykes	15-M	—	—	John Ferno	8/45	1,282	
Burma Victory	T	AFU	—	H. MacDonald	11/45	5,567	
*Canada's North-West	15-M	—	—	—	7/45	—	Acquired and re-edited.
Central Front, Burma	15-M	Gryphon	—	—	— 12/45	941	
*Channel Islands, The	15-M	Crown	B. Wright	G. Bryant	10/45	1,530	
*Children's Charter	NT	Crown	J. Holmes	G. Bryant	— 3/45	1,552	
*Chinese in Britain	NT	New Realm	Sylvia Cummins	—	— 5/45	935	
Churchill in the Middle East	OOO	—	—	—	—	416	Arabic version only
*Deep Pan Bottling	I	Films of Gt. Britain	—	A. Buchanan	— 3/45	845	
*Diary for Timothy, A	T & NT	Crown	B. Wright	H. Jennings	—	3,504	
*Dominion Status	NT	Paramount	—	—	— 12/45	1,635	
*Eighth Plague, The	NT	Crown	—	—	— 2/45	994	
Far East War Magazine	OOO	—	—	—	—	606	
*Farm Work	NT	Crown	B. Wright	M. Gordon	— 9/45	1,894	
*Father and Son	NT	—	L. Schauder	—	— 1/46	1,266	Acquired and re-edited
*Fenlands	NT	Green Park	—	K. Annakin	— 1/46	1,698	Assoc. Producer: E. Anstey
*Fuji Return	15-M	New Realm	—	—	4/45	1,211	Compilation by Sylvia Cummins
*Frame Concrete Housing	I	Verity	—	—	— 3/45	1,832	Not released
*French Town	15-M	Realist	J. Taylor	A. Shaw	1/45	1,345	
*Heir to the Throne	OO	Movietone	G. Sanger	—	—	934	
How to Erect the American	I	—	—	—	— 10/45	1,517	
Pre-Fab. Houses	—	—	—	—	—	—	
*It Might be You	15-M	Crown	B. Wright	M. Gordon	1/46	1,333	
Journey Together	T	RAF	—	—	1/46	8,422	
*Jungle Mariners	NT	Crown	—	Ralph Elton	— 1/46	1,259	
*Johnny Gurkha	NT	Crown	—	—	— 12/45	914	Re-edited from an Indian film
*Killing Farm Rats	I	Crown	—	—	— 3/45	1,316	
*Last Shot, The	15-M	Exploitation	—	—	12/45	1,332	Compilation by J. Mellor.
Latin-American Raw Materials	OOO	Merlin	M. Hankinson	M. Hankinson	— 1/46	927	L.A. versions only
*Mamprusi Village	NT	—	—	John Page	— 12/45	1,740	
*Maximum Effort	OOO	Merlin	—	M. Hankinson	— 2/45	1,797	
*Mosquitoes	NT	G.B.S.S.	—	—	— 10/45	1,536	
*Near Home	NT	Basic	—	Kay Mander	—	2,227	
*Necessary Journey	15-M	Seven League	—	H. Nieter	3/45	1,239	
*Night and Day	NT	Gryphon	—	J. Weiss	— 4/45	1,549	
*Nine Hundred, The	T & NT	Exploitation	—	—	6/45	1,758	
*Outdoor Tomato Growing	I	Films of G.B.	A. Buchanan	A. Buchanan	— 4/45	1,287	
*Pacific Thrust	15-M	Verity	—	K. Annakin	2/45	1,351	
*Partners	NT	Crown	—	—	— 11/45	1,645	Know the Commonwealth, 4
*Patients Are In	OOO	Crown	B. Wright	P. Bolton	—	954	
*Personnel Selection—Recruits	NT & OO	Shell	E. Anstey and B. Wright	G. Bell	— 10/45	5,245	
*Plan and the People	NT	Realist	J. Taylor	F. Sainsbury	— 1/46	1,659	
Portuguese Ambassador's Tour	OOO	Film Traders	—	J. Hollering	—	1,040	
*Proud City	NT	Green Park	—	R. Keene	— 1/46	2,381	
*Put Yourself in His Shoes	I	DATA	A. Elton	J. Chambers	— 10/45	1,450	
Resident Minister in British West Africa	OOO	Taurus	J. Page	J. Page	—	1,210	
*Report from Burma	15-M	New Realm	—	—	5/45	1,148	Compilation by Sylvia Cummins
*Round Pegs	NT	Crown	—	—	—	891	Know the Commonwealth, 3
	NT	New Realm	—	—	— 1/46	1,350	Re-edited version of Personnel Selection—Recruits
*Sisal	NT	—	—	Kingsford Davis	— 4/45	867	
Soldier Sailor	T	Realist	J. Taylor	A. Shaw	6/45	4,397	
Soldier Comes Home, A	15-M	Gryphon	D. Taylor	J. Eldridge	11/45	1,195	
*Some Like It Rough	NT	Pub. Rel.	—	R. Massingham	— 2/45	1,278	
*Southern Rhodesia	NT	Crown	Basil Wright	—	— 5/45	863	Know the Commonwealth
*Star and the Sand, The	NT	Merlin	M. Hankinson	G. Gunn	— 5/45	1,790	
*Story of D.D.T.	NT	A.K.S.	—	—	— 5/45	2,050	
*Stricken Peninsular	15-M	Seven League	H. Nieter	P. Fletcher	6/45	1,352	
*Sugar Beet I—Cultivation	I	Blackheath	—	R. Cathles	— 11/45	1,915	Assoc. Producer: E. Anstey
*Sugar Beet II—Harvesting	I	Blackheath	—	R. Cathles	— 11/45	1,040	Assoc. Producer: E. Anstey
*Supplies to the Soviets	NT	Merlin	M. Hankinson	—	— 12/45	856	
*Teaching	I	Merlin	M. Hankinson	M. Hankinson	— 11/45	2,323	
*This Was Japan	15-M	Crown	B. Wright	—	9/45	1,078	
*Time and Tide	NT	Films of Fact	P. Rotha	—	— 10/45	1,445	
*Today and Tomorrow	T & NT	World Wide	R. Bond	R. Carruthers	12/45	3,655	Assoc. Producer: A. Elton
*Total War in Britain	NT	Films of Fact	P. Rotha	P. Rotha	— 1/46	1,939	
*Tractor Engine Overhaul	I	Films of G.B.	A. Buchanan	A. Buchanan	— 10/45	2,345	
*Training for Mechanized Mines	I	Films of G.B.	A. Buchanan	A. Buchanan	— 10/45	2,807	
True Glory	T	AFU	—	—	10/45	7,861	
Unrelenting Struggle	OOO	Crown	B. Wright	—	—	1,547	
*U.S.A.	NT	Films of Fact	P. Rotha	P. Rotha	— 3/45	1,773	
War and New Zealand	NT	New Realm	S. Cummins	—	—	832	
*Worker and Warfront	No. 15 NT	Films of Fact	P. Rotha	D. Ross	— 3/45	924	
	No. 16 NT	Films of Fact	P. Rotha	D. Ross	— 6/45	886	
	No. 17 NT	Films of Fact	P. Rotha	D. Ross	—	—	Not issued
	No. 18 NT	Films of Fact	P. Rotha	D. Ross	— 1/46	1,024	
*Your Children's Ears	NT	Realist	Margaret Thomson	A. Pearl	— 11/45	1,398	
*Your Children's Eyes	NT	Realist	J. Taylor	A. Strasser	— 10/45	1,703	
*Your Children's Teeth	NT	Realist	Margaret Thomson	Jane Massey	— 10/45	1,308	

2. NEWSREEL TRAILERS

TITLE	PRODUCTION UNIT	DIRECTOR	GOVERNMENT DEPARTMENT	RELEASE DATE	NOTES
Gas about Fuel	Crown	M. Gordon	Fuel and Power	11th Jan.	
Take a Letter Please	Concanen	D. de Marney	Supply	18th Jan.	
Hands Off	Film Traders	G. Hollering	War Office	25th Jan.	
Road Sense	Merlin	M. Hankinson	War Transport	1st Feb.	
More Hunky Panky	Dufay Chromex	Elwis	Health	5th Feb.	
A Light to Remember	Crown	M. Gordon	Fuel and Power	24th Feb.	
Paper Possibilities	Film Traders	G. Hollering	Supply	1st March	
Cycle Tyres	Nettlefold	Bladen-Peake	Supply	15th March	
Land Girls for Scotland	Crown	—	Dep. of Agriculture for Scotland	18th March	Scotland only
When Winter Comes	Crown	—	Fuel and Power	22nd March	
The Old Old Story	Merton Park	—	Supply	9th April	
Diphtheria VI	Concanen	D. de Marney	Health	12th April	Re-issue
Pandora's Boxes	Merton Park	—	Supply	19th April	
No Smoke Without	Nettlefold	Bladen-Peake	Fire Officers Committee	23rd April	
Leather Must Last	Dufay Chromex	Elwis	Board of Trade	26th April	
To be a Farmer's Girl	Verity	De Latour	Agriculture and Fisheries	7th May	
Nightingales	Concanen	D. de Marney	Labour	24th May	Re-issue
Fruit Picking	Allen Harper Prods.	A. Harper	Dep. of Agriculture for Scotland	14th May	Scotland only
Kerb Drill	Merlin	Hankinson	War Transport	14th June	
Summer Travelling	Larkins	W. M. Larkins	War Transport	5th July	
Potato Turn Up	Green Park	P. Scott	Dep. of Agriculture for Scotland	12th July	
Don't Touch	Crown	Michael Gordon	Air Ministry	26th July	
War in the Wardrobe	Larkins	W. M. Larkins	Board of Trade	2nd August	
Help Wanted	Film Traders	G. Hollering	Agriculture and Fisheries	16th August	England and Wales only
Golden Glory	Film Traders	G. Hollering	Dep. of Agriculture for Scotland	19th August	Scotland only
Tombstone Canyon	Dufay Chromex	Elwis	War Transport	6th Sept.	
Books, Books, Books	Concanen	D. de Marney	Labour	11th Oct.	
Post-War Road Safety	Verity	M. Munden	War Transport	5th Nov.	
Ministry of Fuel's Appeal	Pathé	—	Fuel and Power	8th Nov.	
Coughs and Sneezes	Public Relationship	R. Massingham	Health	15th Nov.	
Dangerous Trophies	Brunner Lloyd	—	War Office	22nd Nov.	
Thereby Hangs a Tail	Brunner Lloyd	P. Brunner	Supply	3rd Dec.	
Post Haste	Public Relationship	R. Massingham	Post Office	6th Dec.	
Woman's Job, A	Concanen	D. de Marney	Labour	13th Dec.	
Writings Worth While	Dufay Chromex	Elwis	War Office	20th Dec.	
Resettlement Advice Service	Verity	M. Munden	Labour	31st Dec.	

3. COLONIAL FILM UNIT PRODUCTIONS

TITLE	LENGTH 35 mm. ft.	TITLE	LENGTH 35 mm. ft.
African Timber	2,050	Colonial Cinemazine No. 3	1,030
Africans Study Social Work in Britain	1,050	Freed Prisoners of War Return to South Africa	1,010
Boy Scouts	3,000	Girl Guides in Uganda	—
Boy Scouts in Uganda	—	Home Guards Stand Down	1,550
British Empire at War No. 31	848	Jonathan Builds a Dam	—
British Empire at War No. 32	962	Kenya Daisies	—
British Empire at War No. 33	1,023	*Kaduna Chief's Conference	120
British Empire at War No. 34	640	London Children Celebrate Victory	890
British Empire at War No. 35	772	Leerie Constantine	851
British Empire at War No. 36	980	†Plainmen of Barotseland	—
British Empire at War No. 37	792	Rider	430
British Empire at War No. 38	1,020	Slim Rhyder	425
British Empire at War No. 39	986	‡Secondary Modern School	3,960
Colonial Cinemazine No. 1	908	‡Village School	2,700
Colonial Cinemazine No. 2	1,175	West African Church Parade	630

*Silent

† Dubbed into Twi and Yoroba

‡ Adapted from other M.O.I. films.

FILMS ACQUIRED BY THE CENTRAL FILM LIBRARY IN 1945

TITLE	PRODUCTION UNIT	LENGTH ft.	TITLE	PRODUCTION UNIT	LENGTH ft.
AMALGAMED ENGINEERING UNION			INDIA—cont.		
Unity is Strength	World Wide	1,363	Tube Wells	Dept. of Inf. & Broad. Stn.	835
BRITISH COUNCIL			Egging Them On	Information Films of India	821
Student Nurse	G.B.I.	1,269	In Rural Maharashtra	Information Films of India	1,090
Water Service	Selwyn	1,092	Potteries	Information Films of India	904
Lessons from the Air	Merton Park	1,750	MINISTRY OF FUEL AND POWER		
Hospital School	Spectator	989	‡Meco-Moore Power Loader	Larkins	1,673
CANADA			‡Joy Loader	Larkins	1,530
*Canada's North-West	National Film Board	887	RAF		
Democracy at Work	National Film Board	1,539	In Defence of Britain	RAF FU	778
Fighting Sea Fleas	National Film Board	929	Air Plan, The	RAF FU	2,518
Flight Six	National Film Board	941	RAAF Over Europe	RAF FU	1,670
After Work	National Film Board	173	SOVIET FILM AGENCY		
I.C.I.			Factory in the Urals	—	1,000
Factors of Soil Fertility	Realist FU	2,002	UNITED STATES OF AMERICA		
Lime	Realist FU	1,000	Library of Congress	O.W.I.	1,842
Land Drainage	Realist FU	2,000	UNIVERSAL NEWS		
Penicillin	Realist FU	1,818	Radar	Universal News	705
†Technique of Anaesthesia, The	Realist FU		WAR OFFICE		
INDIA			United States	A.K.S.	4,243
India Builds Her Ships	Information Films of India	960	What's the Next Job	A.K.S.	2,090
Melody of Hindustan	Information Films of India	1,036	Shop to Let	A.K.S.	2,207
Tree of Wealth	Dept. of Inf. & Broad. Stn.	955	Public Opinion	A.K.S.	1,363
			Technique of Instruction	A.K.S.	5,555

* Monthly release for July.

† For complete list of titles, see D.N.L. Vol. VI, No. 51, p. 31.

‡ Silent versions available.

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(John Maynard Keynes:) "*The Economic Consequences of the Peace*," 1921

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